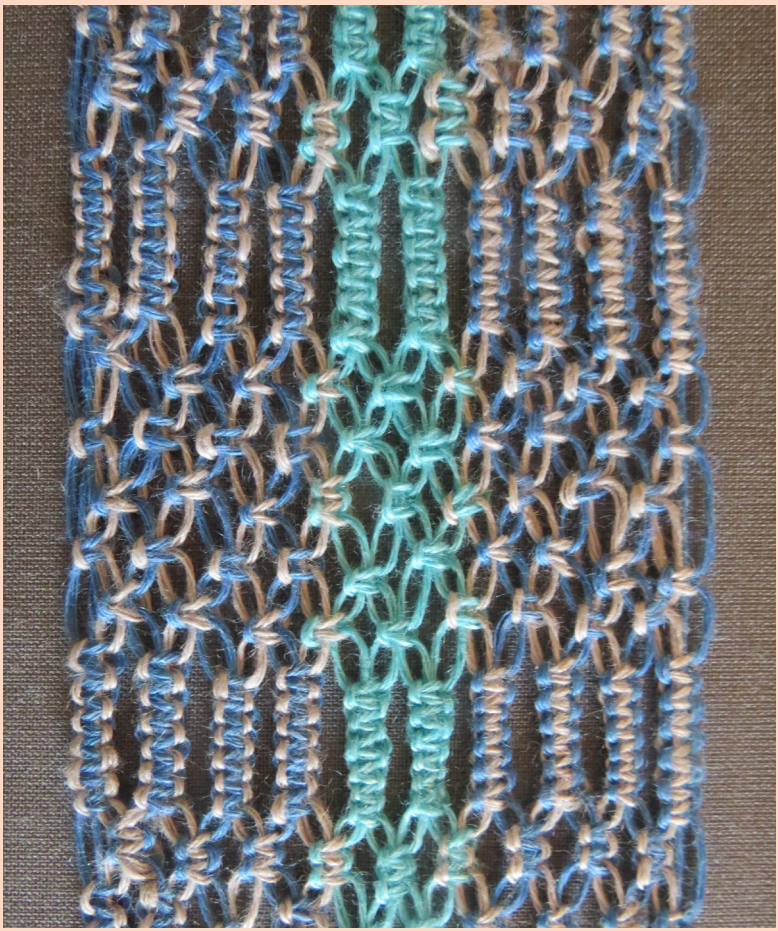
ISSUE 140 SEPTEMBER 2018

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers



INTERNATIONAL GUILD OF KNOT TYERS

The International Guild of Knot Tyers (IGKT) is a registered UK Charity No. 802153

PRESIDENT
Bob Dollar
e-mail: president@igkt.net

HON SEC
David Bodger
e-mail: secretary@igkt.net

IGKT POSTAL ADDRESS
IGKT
Oaken Cleave, Cobbaton,
Umberleigh, EX37 9SG, UK

MEMBERSHIP SECRETARY
Caroline Sandrey
15 Spey Close, Thornbury,
Bristol, BS35 2NR, UK
e-mail: membership@igkt.net

www.igkt.net
Items intended for the website should be submitted to Colin Byfleet at
cr@byfleet.org

Subscription Rates	
	/year
Juniors (under 18)	£5
Adults	£26
Family	£30
Group (min 10)	by arrangement

KNOTTING MATTERS

THE MAGAZINE OF THE INTERNATIONAL GUILD OF KNOT TYERS

EDITORIAL BOARD
Maurice McPartlan (Editor-in-Chief)
Gordon Teenan
David Pepper

Postal Address
Knotting Matters, 23 Stoms Path, London SE6 3QJ, UK

The editors welcome the submission of letters, articles, photographs and sketches for publication. Correspondence may be by e-mail knottingmatters@igkt.net but more extensive items, such as articles for publication, as well as any pictures, which should be of good quality need to be sent as attachments. All submissions must include their author's name and e-mail or postal address.

If events are to be publicised in *Knotting Matters*, note the months of publication - March, June, September and December. Although the deadline for the next issue is given at the foot of the Contents page, please note that the editors begin putting it together at least three weeks earlier.

Except as otherwise indicated, copyright in *Knotting Matters* is reserved to the International Guild of Knot Tyers, IGKT 2018. Copyright of articles published in *Knotting Matters* is reserved to the authors and permission to reprint should be sought from the author and the editor. All sources of quotations printed in Knotting Matters are hereby acknowledged.

ISSN 0959-2881
PRINTED BY GIPPING PRESS Ltd
Tel: 01449 721599

KNOTTING MATTERS

Issue 140 September 2018

2	Editorial	32	The True Love Knot
3	Letters	33	Triaxial Musings
10	Half-hitching a Heart Brooch	36	Pan Chang C
12	Tug of War	38	Revisiting Macramé
14	More Knots in Science	40	Obituaries
17	An Onboard Knotboard	42	Loose Ends
20	A Liverpool Fender Maker in 1944	43	Branches
22	Some Flat Knots	45	IGKT Sales
28	Coloured Cordage: DIY Dyeing		Insert: Instructions for a square sinnet & Matthew Walker keyring

PLEASE NOTE: LETTERS & ARTICLES FOR THE DECEMBER 2018 *KNOTTING MATTERS* MUST BE RECEIVED BY 12th NOVEMBER

FRONT COVER: MICRO-MACRAMÉ BY SUE PEPPER SEE PAGE 38

EDITORIAL

Sadly this edition sees the loss of two highly-regarded members of the Guild, Ben Asberg and John Halifax. Both contributed a great deal in their own way. John, communicator, author and skilled knot tyer, published a book about a family of knots he called the Suffolk Series.

Everyone was always very pleased to see Ben at our gatherings, inevitably accompanied by impressive examples of his work, and always with a significant one "in progress". He was particularly a master of larger productions, covering bottles regardless of size or shape. I shared a B&B with him at the Henley Symposium; he was invariably jolly, and fun to talk with. Some say it's too far to drive to meetings in the UK, but Ben could manage it from the Netherlands, on one occasion by public transport! That was the year he won the President's Cup, a mixed blessing since he was then faced with getting it home! Please read fuller accounts of these lives later in this issue.

Losing valuable members should mean redoubling our efforts to recruit new members, of all ages. People can't join if they don't know we exist. There are skilled knot tyers who have never heard of the IGKT. It is a long time since we were mentioned on national radio or TV in the UK. Perhaps one of our readers could dream up a plan to get us another dose of fame in the mass media. Please write to *KM* with your ideas to let people know who, what and where we are.

Ex-President of the USA, Bill Clinton, once said, "You can't talk to too many people", and I agree. The software for Guild business cards is available on our website. Put your own details on the back. They can be printed cheaply online. Let people know we exist. Sometimes I think the Guild is like one of those team huddles on the sports field, in a circle whispering to each other. We should face outwards and talk to people.

Apologies and thanks are due to Theo Slijkerman. Apologies for not recording that he was the originator of the Ocean Plat, the young peoples' pull-out in the June issue. And thanks, not only for devising it in the first place (see his letter on page 8), but also for half of this edition's pull-out too! We are surprised not to have received any pictures of Ocean Plats from young enthusiasts. Perhaps many readers didn't passed it on. Please ensure this month's offering reaches a wider audience.

A last word to warn you that if the present trend continues, you will be getting a thinner *KM* in the future. We simply can't sustain the usual 48 pages given the dearth of contributions. Get writing. Gordon

LETTERS TO THE EDITOR

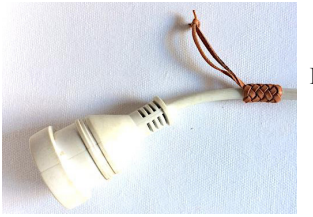
Dear Maurice,

Sometimes the simplest exercise can lead to the most unexpected, interesting and informative outcome.

After, once again, grappling with a tangle of cords and bemoaning the 'can of worms' that modern technology had spawned on my desk, I thought, "OK, if you are going to get all knotted, then at least let's see if you can be a decorative knot!"

I had some 3mm leather strand at hand so made up a couple of Turks Heads and tied off the extended ends to form loops for hanging. They worked a treat:

iPhone Cable Tidy (13p x 6b)



Power Cord Loop (9p x 4b)

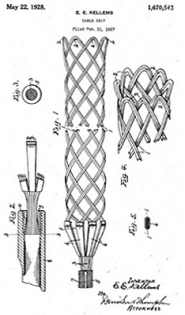
The Turks Heads behave much like a "Chinese finger trap", they don't mind being pushed around but resist being pulled (eg the 'power cord loop' can be readily slipped up or down the cord to any position but hangs on when load is transferred to the loop).

I was well pleased with results and, since my No 2 son works in stage production, in which cables proliferate, I thought he would be interested. I gave him a call and described my solution.

He listened politely and commented, "That sounds like a Kellems Grip. We use them all the time!" I said, "Now that does sound interesting. Can you send me some information?" He did and it was!

I expect many members will be well acquainted with "cable grips" but they were new to me and so was the story of Vivien Kellems. Her bio entry in Wikipedia: "Vivien Kellems (June 7, 1896 – January 25, 1975) was an American industrialist, inventor, public speaker, and political candidate who became known for her battle with the Federal Government of the United States over withholding and other aspects of income tax in the United States. She was also a fervent supporter of voting reform and the Equal Rights Amendment."

In 1927, she founded Kellems Cable Grips Inc in Connecticut to manufacture a patented cable grip invented with her brother. The patent diagram and photos below illustrate the concept.



Kellems 1928
Cable grip patent

Examples of small grip

Vivien Kellems with cable grip example

The endless-weave grip was designed to pull, position, route and relieve the strain on electrical cables, and a brief search of the Internet shows an extensive and impressive range of Kellems® Wire Management Products still in production and use today. Altogether a remarkable lady who, I venture to suggest, remembered having her fingers stuck in a "Chinese Finger Trap" as a child and, if alive today, would almost certainly be a member of the IGKT.

Jim Caswell
Gold Coast, Queensland

oOo

Dear Maurice,

Interested to read the letter in *KM* 139 from Jim Caswell, and a very good one it was too. It suddenly dawned on me that the name "parts" puzzled me a bit, not being what I thought they were called. According to *ABOK* a Turks Head comprises leads and bights, not as described in the article. Is this an Antipodean thing I wonder? Possibly a translation error from the Aussie? Do other parts of the world have their own ideas on this?

I suppose if you live within spitting distance of the Black Stump you can call things whatever you please, since it's unlikely there is anyone else around to say different.

The same can be said of the Ocean Plat: is it plait, plat or mat, or even Ocean Plat Mat or what? A Monkey's Fist can be used as a stopper but it remains what it started out to be. A Rolling Hitch could stand in as a Jack Ketch, but remains a Rolling Hitch, so an Ocean Plat should remain as christened.

It doesn't really matter whether you call a spade "a spade or a bloody shovel", most people will get your drift whatever you call it.

A rose by any other name and all that, but where there is some room for confusion perhaps we should standardize. I can feel people bristling as I write! If this is the case then put pen to paper and get it off your chest or chests as the case may be.

It would seem sensible to make *ABOK* the standard source. Although someone is bound to dig deeper and find a name to predate the one in *ABOK*, but my suggestion is merely to draw a line. It occurred to me that, in this day and age, someone might say that Monkey's Fist is too aggressive and should be softened to Monkey's Paw.

Perhaps other readers would like to put quill to parchment and regale us with their views on these matters, including whether we should discontinue the use of the apostrophe in the likes of Monkey's Fist, Turk's Head.

Best regards

Cazbil

oOo

[As a matter of note, henceforth the *KM* editors intend to lose the apostrophe from the latter knot to make it Turks Head, spelt thus - Ed]

Dear Maurice,

This is in response to Tea Time by Adam Masters (*KM* 139, June 2018). I was not even aware of a "knot box" – very edifying and I will keep an eye out for similar boxes. I am a fan of the Sheepshank and want to offer some further commentary on this subject. We learned in Scouts that it was for shortening a length of rope. I still remember learning a Man-o'-War *ABOK* #1163 from an older scout and being duly impressed.

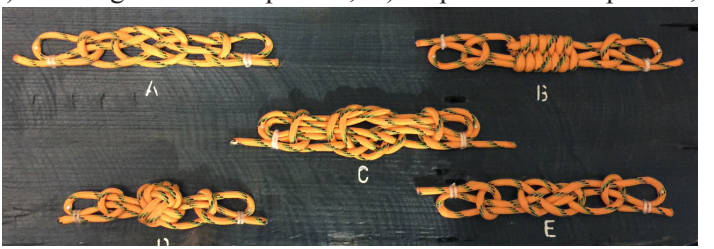
I have since learned that it is a way of, in effect, skipping over a worn working part of a line, when replacing it is inconvenient. I could see this happening with a worn jib sheet during a race, though I have never seen the knot used in anger.

The final (and in my opinion, primary) use of the knot is as a secret handshake among the sailing/knotting *cognoscenti*. One example of this is in the movie *Jaws*, in one of the great (well, perhaps only) knot-tying scenes ever filmed. Richard Dreyfuss's character (in order to prove himself a seaman) is asked to tie a Sheepshank by the captain of the shark-hunting boat. Dreyfuss ties it correctly and then they quickly catch the shark and bring it back home for everyone to see.

Ashley is uncharacteristically ambivalent on the subject. He says, "Sailors tie a number of more or less decorative Sheepshanks for the edification of landsmen." And later, "The whole series of Sheepshanks are practical knots." Then under the description of Two Hearts Beat As One, "Sailors ring all the changes on this knot, using any number of hitches. But beyond five the Sheepshank soon loses distinction." (*ABOK* pp 210-211).

My personal view is that Ashley is giving the knot tyer permission to innovate while at the same time indicating that he is not about to clutter up his relatively academic study of knots with whatever folksy Sheepshank someone comes up with. Graumont and Hensel, thankfully, are not so scrupulous. They ring all the changes, and put them in their book.

I recently did a knot board and went ahead and innovated with A) Man-o'-War Sheepshank, B) Racking Bend Sheepshank, C) Cape Horn Sheepshank, D) Turks Head Sheepshank and E) Figure of Eight Sheepshank.



Lindsay Doering
Philadelphia PA

oOo

Dear Maurice,

At the risk of being accused of introducing levity into these hallowed pages, I would like to lighten the mood.

Can't remember many poems. About the only one I can remember about our chosen interest was by the late, great, Spike Milligan, author, comic, manic depressive, an alternative thinker who looked at life through different eyes. OK, it's not Omar Khayyam but who can recite a complete verse of his? It goes like this, in its entirety. It's entitled *String*.

String: string is a very useful thing,
Rope is thicker, but string is quicker.

That does it for me, just about covers it all! It's right up there with William McGonagall's finest!

Best wishes,
W Kerr

oOo

Dear Maurice,

I wish to say a few words about the 2018 AGM in Loughborough. Those that were present will be well aware of why I feel very kindly towards both the event and whoever organised the magical surprise display of the products of my warped sense of humour.

My wife Lynn and I have attended four AGMs over the years and with some regret we had decided that this was to be the finale. Increasing age and decreasing funds were the major deciding factors. However, I am in possession of some very warm memories, particularly for this last one.

When first notified of the location for the AGM my reaction was "where the heck is Loughborough?" I recall I had a similar thought when Fareham was selected. As someone who greatly enjoys visiting a new area, the selection of the town added to the appeal of attending. Apart from that, the venue was particularly pleasant in our view. The varied presentations were delightful, educational and memorable. The chance to renew old acquaintances and make new ones is naturally a very compelling reason to attend, but it occurred in such agreeable surroundings and so added very much to the enjoyment. As usual the displays of members' handiwork were awesome, providing a terrific photo opportunity.

I offer my thanks and compliments to the organisers and hope all future AGMs will be as pleasurable.

Frank Brown

oOo

Dear Maurice,

I am writing to thank the members who replied to my query about the possible use of a tool which I posed in *KM* 137. Thank you both for taking the time to reply.

Barry Mault's suggestion was what I was expecting, but Gordon Teenan's reply gave a completely new slant on the use of this sort of tool and is probably the most accurate.

It always amazes me to see the wide range of knowledge and skills possessed by our members and the way they are so happy to share that knowledge. As a result *KM* has become an archive that I often peruse and generally find articles and hints that I had forgotten about. Long live *KM* !

Best wishes,

Richard Hopkins

oOo

(Peter Le Quire had sent us a picture of a flat mat which sadly is not clear enough to print. See his letter below- Ed)

Dear Maurice,

I apologize for creating confusion. I weaved a mat several years ago, but have forgotten how I figured the amount of line to use. My interest in knotting? I had a career in mortgage banking and real estate appraisal. In the mid-1970s, there was a significant slump in the housing market, and I worked in, and acquired a small interest in, a boat shop in Middle Tennessee.

We worked on plastic boats when we had to, but were primarily engaged in the repair, and refinishing of wooden boats. We also did restorations of boats that we could get into our shop (about 26ft). During that period, my fiancé, now my wife, gave me the Ashley book.

I got back into the mortgage world in 1976, and have used the book since to refresh (and, I hope) expand the number of knots I can use appropriately, and as a reference for such decorative knotting as I occasionally do.
The mat part of that diversion I've used to make trivets, hot pads and coasters as gifts: the mat in the picture I sent was a gift for my daughter and her husband.
Lately, I've made a few lanyards, have been trying to learn Celtic knots and to get my fingers refreshed to Turks Heads and Monkey's Fists. I'm certainly not as skilled as the knotters who show their work in the Guild's magazine, but I enjoy trying to ramp up my skills. The mat in the picture is far from perfect (and required a lot of mallet work to get into reasonable shape) but it was well received.
Beyond hoping to increase the number of knots I can tie properly, I enjoy learning the uses to which various knots are put. Until I started with knots, I'd never noticed how many ways people tie the same basic knots for their shoe laces.
Again, thanks for your note, and if you know a simple way or a reference for estimating the amount of line needed for mats I'd appreciate having that information.
Peter LeQuire

oOo

Dear Maurice,
Good idea to send an instruction for an Ocean Mat for children, and Bruce, thanks for bringing it back to our attention. It's more than 30 years ago (1987) that I devised this method, worked it out and used it for an event with a lot of young children of Scouting Netherlands.
In April 1988, I published the pattern for the first time in the magazine *Action* from Scouting Netherlands. In 1989, it was published in *KM* 26. Since 2004 it's been on my website www.knoopenzo.nl/indeknoop015/0.htm The direct link to the download and printable page of the original drawing is www.knoopenzo.nl/indeknoop015/oceaanmat.pdf There you will find four drawings on one A4-sheet.

It is suitable for children from 7 years old, but older people like it too.

Theo Slijkerman, The Netherlands

Rope Workshop in Museum Nijkerk, 2017. Children make an ocean mat.

Dear Maurice,

What goes on in the pockets of our discarded clothes in the middle of the night never ceases to amaze me. I carefully coil things and put them away, but next day out they come like the picture. Never the same twice. Is this like some weird personal corn-circle phenomenon? There will be some, I know, who couldn't tie this if they tried! Clearly there are forces at work we don't yet understand. Have you come across this or is it just me? I'd love to know either way and see an example or two.

Best wishes,

N King

PS Where can I get some of what I used to know as "cod line", it's natural, and hard-laid, about 2mm or so (diameter, that is!)

oOo

Dear Maurice,

Adam Master's article (Tea Time) in *KM* 139 prompted me to write this note describing a show case I have constructed for small items I've collected or traded for over 30 odd years. The retirement villa my wife and I now inhabit is lacking in adequate shelving to display the collection, but does have a lot of unrelieved wall space. Eventually much of this emptiness will be covered by framed paintings, prints and photos.

Name these figures - that's Frank's challenge

I have four knot boards adorning my den walls and it struck me I could do something along the same lines with the knotted items.

The design of the case is quite simple because as a cabinet maker, I am a good knotter. The material used is Western Red Cedar (*Thuja plicata*) 60x10mm slats made up into the 400x500mm case shown.

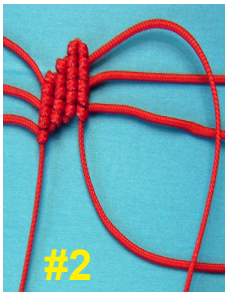
I have not weighed the case, but it is very light so does not need any particularly strong anchor point for hanging.

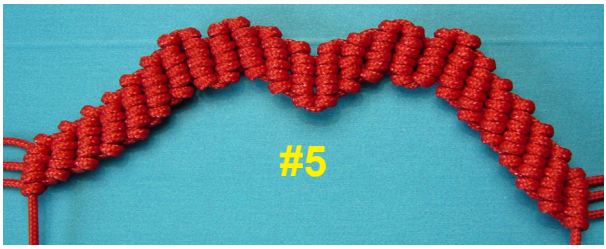
Frank Brown

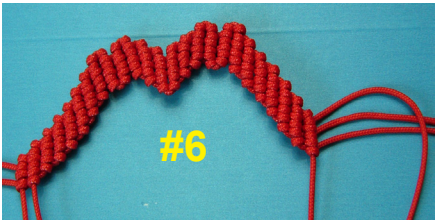
Half-Hitching a Heart Brooch

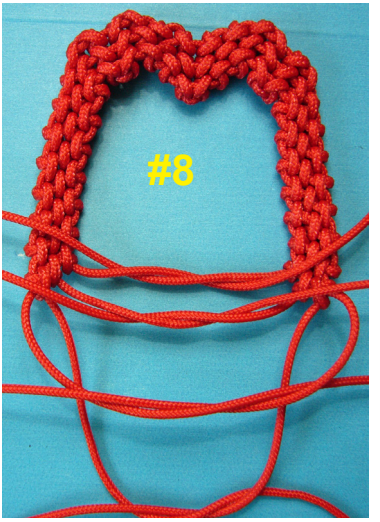
by Dave Lambert

#1= Start with 4 strands of cord 4 or 5 ft or 1.2 -1.5m long.
(Hang a weight of some sort to the strand you are hitching to, it's a lot easier.)
#2= Middle all the strands and taking one of them, hitch the other three to it, two half hitches on each strand on both sides. Hitch two more rows on each side by taking the ***top strand always*** and hitching the bottom three strands to it. After three rows on both sides, turn this upside-down (180°).
#3= Hitch one row the fourth row on each side, rotate 180°.
#4= Hitch one row the fifth row on each side, rotate 180°.
#5= Hitch 7 rows on each side, this should give you 12 rows on each side.
#6= ***Do not rotate*** on the thirteenth row ***only*** hitch the ***second and third*** strands on each side, this is to shape the bottom point.
#7= On the fourteenth row ***only*** hitch ***the second*** strand on each side.
#8= Bring the two sides together and tie the strands to form the point.









For the Flower take 3 or 4 strands, middled and tied to give you small bights on the end: they are needed to attach the flower. I just crowned twice for my flower, but any button knot will do. Sew the hearts together. Attach the flower with a pin and you have a brooch.

Tug of War

by Owen Nutall

Rope is one of man's earliest tools still used today in various ways. Despite the advent of modern ropes made from synthetics, many ropes still in use are made from plant material similar to rope made thousands of years ago.

One of man's first team games using rope was the tug of war. It was first documented in China in the state of Chu during the Tang Dynasty 800 BC, to test the strength and mental capabilities of its army. Rice-straw ropes were used 167m (540ft) long, with 500 men on each side. They were made up of a number of three-strand rice-straw ropes, bound at intervals down their entire length, with rope bindings and long side-ropes for the men to pull on. I do not know the length of the pull or time involved.

In Japan (Naha Okinawa) they claimed a world record for the longest tug of war rope in 1997. The rope was 365m (1,187ft) long with a diameter of 1.5m (4ft 11in). It was made with a large number of three-strand rice-straw ropes bound together, with a final binding or whipping down its entire length.

Since then, Deok-Eun Kim of the Republic of Korea has claimed the record with: "a rope measuring 251m (823ft) long, with a diameter of 2.2m (7ft 2in), made from rice straw and used for a tug of war by citizens of Uiryeonggun, South Korea during the Righteous Army Festival on 22 April 2005. Weighing 54,500kg (53.6tons), it is the largest rope made from natural materials."[1]

In both Japan and Korea, the rope was made in two halves, each with a loop to connect them. One was "female" and held off the ground. The second loop was angled vertically and placed through the centre of the "female" loop. They were held together with a large wooden toggle through the "male" loop, held in place with small ropes. The main rope would have thick rope bindings every 1.5m (5ft) down its entire length with long tails for the thousands of contestants from the east and west of the city, to pull on. The pulling ropes would extend way past the main rope.

With thousands split into east and west teams it must have been chaotic. The contestants had to pull the rope 5m (16ft) within a time limit of 30min. If after that time, neither team had managed to pull the rope the required distance, the side which had gained any advantage was declared the winner.

1 http://www.guinnessworldrecords.com/world-records/largest-rope

The reason for my interest in tug of war is that I was a contestant, for 4 years in the early 1970s, with the Royal Oak tug of war team. Our proudest moment was during the European Championship, 1974, in Nottingham, when we beat a team from the British Army. In keeping with tradition, the rope was made of three-strand vegetable material (sisal or jute). It was 38m (125ft) long and 36mm (1.5in) diameter with eight men on each side. We trained every Tuesday and competed every second or third weekend, through late spring and all summer. Happy days!

Tug of war was an Olympic sport from 1900 to 1920. In 1908, England won a gold medal with a team of policemen. It has to be admitted that it is a rather strange sport, you win going backwards by pushing on the ground.

Pictures from:
https://en.wikipedia.org/wiki/Naha_Tug-of-war
https://en.wikipedia.org/wiki/Juldarigi

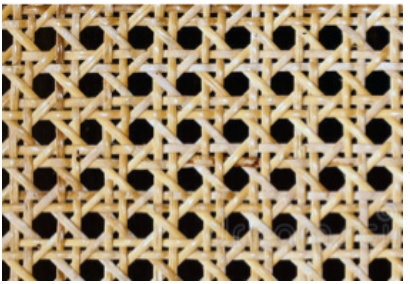
More Knots in Science

by Colin Byfleet

Kagome weave

Over the last few months there has been a number of academic papers published, in unrelated branches of science, which refer to the pattern formed in the classical Japanese basket-weaving technique of Kagome (kàgómé or kah-go-meh).

A typical Kagome basket kindly brought from Japan to the Spring meeting in Loughborough by IGKT member Mickey Kogure.



A conventional weave used in European chair seating.

The Kagome weave is laid out on three axes at 60° (triaxial) whereas the lower design is based on a rectangular design. The Kagome pattern leaves a considerably larger array of holes than the latter.

So what has this to do with science? Woven patterns at the atomic or molecular level can provide materials which are either stronger than the unwoven material (as fabrics are stronger than the fibres they are made from), or can produce novel properties from the specific three-dimensional arrangement of atoms.

1 If a metal or other conductive material could be made to form a lattice in the Kagome pattern, it has been predicted for some time that such materials should show novel and useful properties. Until very recently persuading atoms to do this has not proved possible.

Joe Checkelsky and his team at MIT recently announced, in *Nature*, the production of the first alloy which does have a repeating structure based on the Kagome lattice. It is made of tin and iron. This lattice shows three-dimensional electronic behaviour similar to the Quantum Hall-effect and which could lead to perfect conduction (similar to superconductivity) in future developments. We are indebted to Professor Checkelsky for making available these two images of the new lattice.

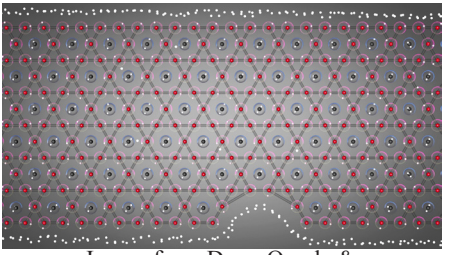


Image from Doug Quade &
Museum of Science, Boston

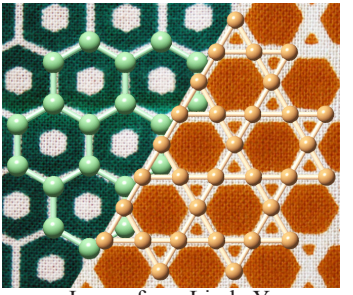


Image from Linda Ye
and Joe Checkelsky, MIT

http://news.mit.edu/2018/physicists-discover-new-quantum-electronic-material-0319

Many people will be aware of the International System of Units, the basis of our whole system of measurement. This is due for the biggest shake-up in its history in the near future (20th May 2019). The seven basic units (metre, kilogram, second, ampere etc) are all being redefined in terms of fundamental natural constants and not, like the kilogram, associated with a particular lump of metal. The ways of realizing the electrical units are going to make use of the super-accurate Quantum Hall-effect.

https://physicstoday.scitation.org/doi/10.1063/PT.3.2448

https://en.wikipedia.org/wiki/Proposed_redefinition_of_SI_base_units

2 An international group led by Helma Wennemers at the Swiss Federal Institute of Technology (ETH) in Zurich has just produced the first Kagome lattice with some long-chain organic (ie carbon-based) molecules and has shown both the increased strength mentioned above and also the relative ease of incorporating nano-particles (one millionth of a millimetre in size) of the metal iridium. Both of these properties will, it is hoped, lead to the synthesis of new and useful materials.

https://www.ethz.ch/en/news-and-events/eth-news/news/2017/08/weaving-with-nanothreads.html

3 Scientists have identified a new DNA structure inside living human cells that looks like a twisted "knot". Called the i-motif, the DNA form has been described as "a four-stranded knot of DNA" and is different to the better-known double helix structure. A recent paper, from a group led by Mahdi Zeraati at the Garvan Institute in Sydney, has shown the existence of this form of DNA, for the first time. The loops of this and other known arrangements seem to be responsible for the way in which parts of the very long DNA code are switched on and off. This has huge implications for our understanding of our genetic heritage.

http://home.bt.com/news/science-news/new-dna-structure-resembling-a-twisted-knot-discovered-in-living-human-cells-11364266407786

This research, like the others in this article, has been published in *Nature*, and, unfortunately for us, this means that using their images would only have been possible on payment of their standard fee of £150 per image. We declined the offer!

IGKT Autumn Meeting 2018
5th - 7th October 2018

The Civic, Martins Way, Stourport-on-Severn, Worcs DY13 8UJ UK

www.thecivicstourport.co.uk

Stourport-on-Severn is a small town at the junction of the River Severn, the small River Stour and The Staffordshire and Worcestershire Canal, which links the River Severn with the Trent & Mersey Canal.

Friday 5th	Afternoon	Setting up exhibition in The Civic
	Evening from 1900hrs	A social gathering in Ye Olde Crown Inn, (6 Bridge St, Stourbridge-on-Severn DY13 8UY)
Saturday 6th	1000 - 1600hrs	Exhibition open to public -Raffle 1615hrs
	1900 for 1930 hrs	Knot Tyers' Supper in The Civic (£25)
Sunday 7th	1000 - 1200hrs	Exhibition open (take-down at 1200 hrs)

The Booking Form (included with the June edition of *KM)* can be viewed on, and downloaded from, the IGKT website (www.igkt.net) under NEWS Further information:

Colin Byfleet: By phone: +44 1769 540 626 or by e-mail: treasurer@igkt.net

David Pepper: By phone: +44 1271 372 413

An Onboard Knotboard

by Our North Devonian Correspondent

From her ship's log, "On July 27, 1798, the USS Constitution sailed from Boston with a full complement of 475 officers and men, 48,600 gallons of fresh water, 7,400 cannon shot, 11,600 pounds of black powder and 79,400 gallons of rum." This was sufficient to last six months of sustained operations at sea. The curious fact is that she landed more than once to take on more rum but returned to her home port with a considerable amount of her water left. The crew must have queued for a berth on this vessel, it must have been a happy ship! Mind you the water probably didn't taste too good to start with!

But this article is about a British vessel, *SS Freshspring*, which also carried water, but with less aggressive intent. A trip round her was organised for interested members during the Spring Symposium 2018 at South Molton, Devon UK, an event still remembered by the ship's crew who were amazed by the number of nationalities present, and that an IGKT even existed!

One of the Dutch contingent demonstrated a Monkey's Fist to entertain our guides. It is still there as a reminder. It's always a good idea to leave one's mark!

Built in 1946, Royal Fleet Auxiliary (RFA) Freshspring is rather different from USS Constitution; she also carried water but for a more mundane purpose, and is very unlikely ever to have carried more rum than water.

Her duty, when in service, was to replenish Naval ships with fresh water for use in their boilers.

Being one of the last of 14 Fresh-Class water tank vessels commissioned by the Admiralty and built for the RFA by Lytham Shipbuilding and Engineering Co near Blackpool, she is recognised as being of national historical significance on the National Register of Historic vessels. They were each 121ft long and powered by a triple expansion steam engine. Each was fitted with what was called a "Scotch" boiler, in which the hot gases passed through tubes encased in a tank of water, which gave a very efficient transfer of heat to produce the steam for propulsion, and were able to carry about 200 tons of water.

The Freshspring, whose boilers were converted in the 1950s from coal-fired to burning heavy oil, was refitted in 1969, and eventually sold into private ownership in 1977 when she was last steamed. She is now on the river Torridge estuary, berthed alongside the quay at Bideford, North Devon, UK.

The Steamship SS Freshspring Society is a charitable, incorporated, not-for-profit organisation based in North Devon, whose aim is to return *SS Freshspring* to operation, preserving the past and inspiring knowledge for the future.

She will be sympathetically converted to carry cruise passengers in comfortable well-appointed cabins along with seafaring cadets or volunteers accommodated in dedicated cabins. The Society has members from all around the UK and the world.

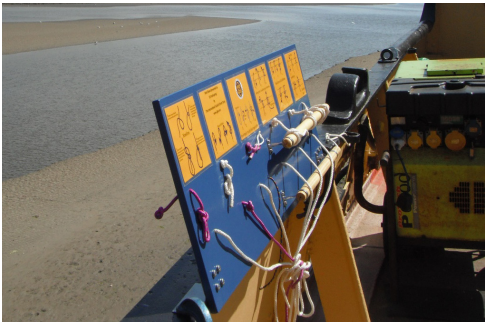
Among the Society's declared aims of particular interest to the North Devon contingent of IGKT, are the following:

- to attract and inspire young people and provide engineering education facilities to encourage them to consider a maritime and or engineering career.
- to provide facilities to teach basic skills in the management of a historic vessel and steam machinery.

In consultation with the Freshspring Society's personnel, the North Devonian Guild members suggested that IGKT could provide a knotboard for the education of their young target audience. We were especially encouraged by the Society's positive intention to engage with them, not only on board the ship itself, but also by visiting schools, colleges and youth groups of all types.

Our suggestion was well-received and we set about designing the board. It had to cope with the very limited storage room on board, and the need to be easily transported by car and erected in a variety of locations, as well as on the ship.

We decided on a design which required no supporting structure and which could fit in an ordinary car. With its two marine-grade, 3mm stainless steel brackets, the marine-ply board can be firmly clamped either to the gunwale or a table or bench.



On its first outing, it quickly became obvious that a young tyer needed to be supervised by someone who could tie the odd knot and explain what was what! Embarrassingly, we discovered that merely handing the board over to the Society would not ensure that this would happen. Rather than offer to stand to ourselves every time the board was in use, we rapidly set about teaching the knots to the Society's own volunteers!

We have a hope that the facility might encourage some budding enthusiasts and help populate the IGKT with some younger blood in future years.

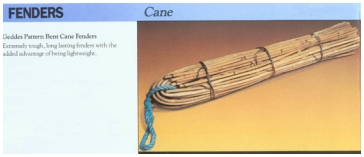
A Liverpool Fender Maker in 1944

by Jack Stamper in conversation with Des Pawson

Jack Stamper worked as a fender maker at Jamiesons, Liverpool, in 1944. This account is taken mostly from his letter to Des of June 2005 and from a conversation between the two.

Jack lived near the docks, so he knew what the job was. He was 14 years old when he began in 1944 and, once started, he could not leave it, because fender-making was classified as essential war work and the law forbad a worker to abandon it. He was there for 18 months and then left, as the work was, by then, no longer classified as such.

When Jack came across Des demonstrating at a Liverpool Maritime Festival (in a disused shop on the Albert Dock), the aroma took him back over 60 years to when he worked for Jamiesons & Co, Ship's Fender-makers.


FENDERS
Cane
Dadder Pattern Best Cane Fenders
Extremely tough, long lasting fenders with the added advantage of being lightweight.

Advertisements of the time

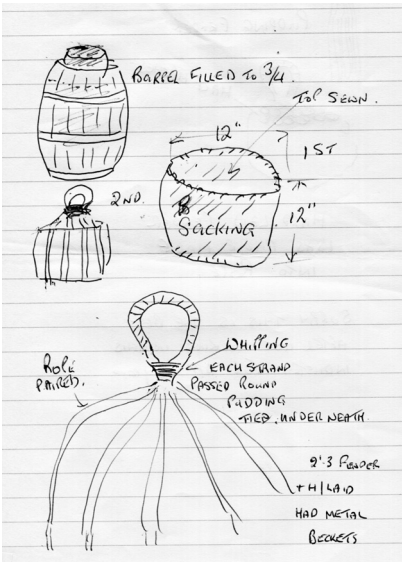
Davey & Co London, circa 1920

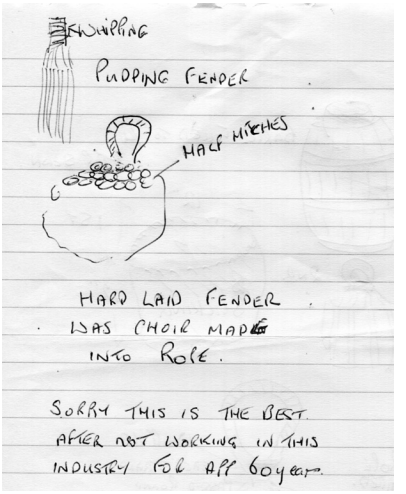
No. 2065

Their head office was in Bridgewater Street and they had two more warehouses, one in Cornwallis Street and, the one where Jack worked, in Argyle Street. The building dated from 1784. Jamiesons employed young lads, aged 14 to 18 years old at these warehouses, about 300 of them under conscription age. During the war, lads were called up at 18, and the younger boys were probably cheap labour.

Jack remembers that in the first four weeks of employment the youngsters were given a wooden barrel, a fid and a sharp knife.

The barrel had its top removed and was filled with waste sacking, which enabled Jack to sit a pudding fender in the barrel. They were shown how fenders were made, the coir rope being half-hitched to the side of the raw fender. They didn't use tallow as a lubricant, and the finished fender was made up of 10 to 12ft of rope. When Jack started he was paid the princely sum of £1 a week. After the first month, the lads were on their own and paid per fender. Pudding fenders, 1s/6d; hard-laid, 1s/9d; the 2ft 6in sausage fender, 2s/3d; and the larger one (3ft 3in) was 3s/-. Bow fenders were more expensive, as it could take all day to make one, and Jack would be paid accordingly. If he worked hard, Jack could make 7 or 8 soft-laid (18in round) fenders in a day, from 8 yarns of coir. He could earn good money, £3-£5 a week, but the workers' hands were like leather from using coir rope. Des's research reveals that the pudding hard-laid 3ft 3in and bow fenders were all made with coir. The lads also made 2ft 6in, and 3ft 3in sausage fenders for landing craft, from manila. Women made up the cores, which were filled with cork and junk rope crushed, pressed down and then sewn.





Jack enclosed some sketches with his letter to Des

Editor's Note:
In 1944 '£' = pound sterling, 's' = shilling, 'd' = pence.
There were 12d in 1s (1/-), and 20s in £1.
In modern UK currency £1 = 100p (pence).
The 1944 shilling (1/-) is equivalent to 5p today.
Inflation: £1 in 1944 would purchase nearly £42 of goods today.

Some Flat Knots

by Skip Pennock

The Lion, the Mermaid, and the Checkerboard

The definition of a Specialist is "Someone who studies more and more about less and less until finally he knows everything about nothing." I believe I am becoming a specialist in creating large complicated (though eye-pleasing), decorative flat knots. Several relatively recent ones are revealed in these pages. To try your hand at weaving/tying them, or similar ones, here's a summary:

You will need some supplies: (1) A diagram of the knot, scaled up to suit your purposes and preferences. It will be taped or tacked down to a tying board or boards. Each diagram shows, using dots, the locations of (2) sturdy round-headed pins, to be used as guideposts for the cordage to wind around while completing its path. (3) A macramé craft board or a couple of bulletin boards fastened back-to-back to form a tying board. (4) An oversized blunt needle for the weaving. It can be hand-made from a length of coat hanger wire with its tips soldered or taped together. Smaller ones may be purchased from craft stores. Whatever the size, they definitely prove extremely handy, not only in reeving the cordage through the interstices, but also by halving the effort of pulling the cordage through.

Finally, of course, is (5) cordage: string, cord, or rope. Macramé craft cord works very well. 3mm (1/8in) diameter was used for the Lion; 1.5mm for the Mermaid, and 6mm (1/4in) for the Checkerboard.

Before tying a knot, the cordage of each must be measured. This is done by making a full circuit of the knot, going over each crossing without bothering whether the cordage is going under or over at the intersections. Additional benefits of measuring are to see whether fewer or more pins are necessary, and whether the cord is of the right diameter and flexibility to achieve the results you desire. Furthermore, the measuring procedure will familiarize you with the flat knot's pathway before you commence tying it.

When weaving one of the flat knots pictured the dimensions are: for the Heraldic Rampant Lion, the tied size is 10.5in by 13.5in (WxH). It needs 50ft of cordage and to hang it, the frame is 12in by 16in (WxH). The cord ends are to be found in his tongue and in his tail.

The Mermaid is 12in by 10in (WxH), requiring 45ft of cord.

After weaving, the ends of the cord are moved under the knot to conceal them and to make the string appear to be continuous. It will fit within a 16in by 12in frame (WxH).

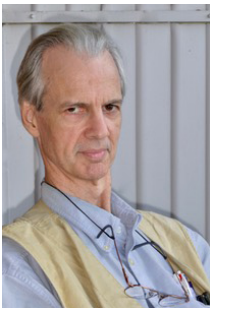
The Checkerboard is 19in edge to edge, needing 74ft of cord for each color. It hangs on my wall in a plexiglass sandwich 24in square. Despite the lengths of its cordage, it is actually the simplest of the three knots to tie.

Now, to the actual weaving: Pin down the cord end at a beginning point. The lines on the diagram show the path the cord takes. At a point when the cord crosses itself, the rule is: **Go over** if there is a **solid line**, or **go under** if there is a **broken line**.

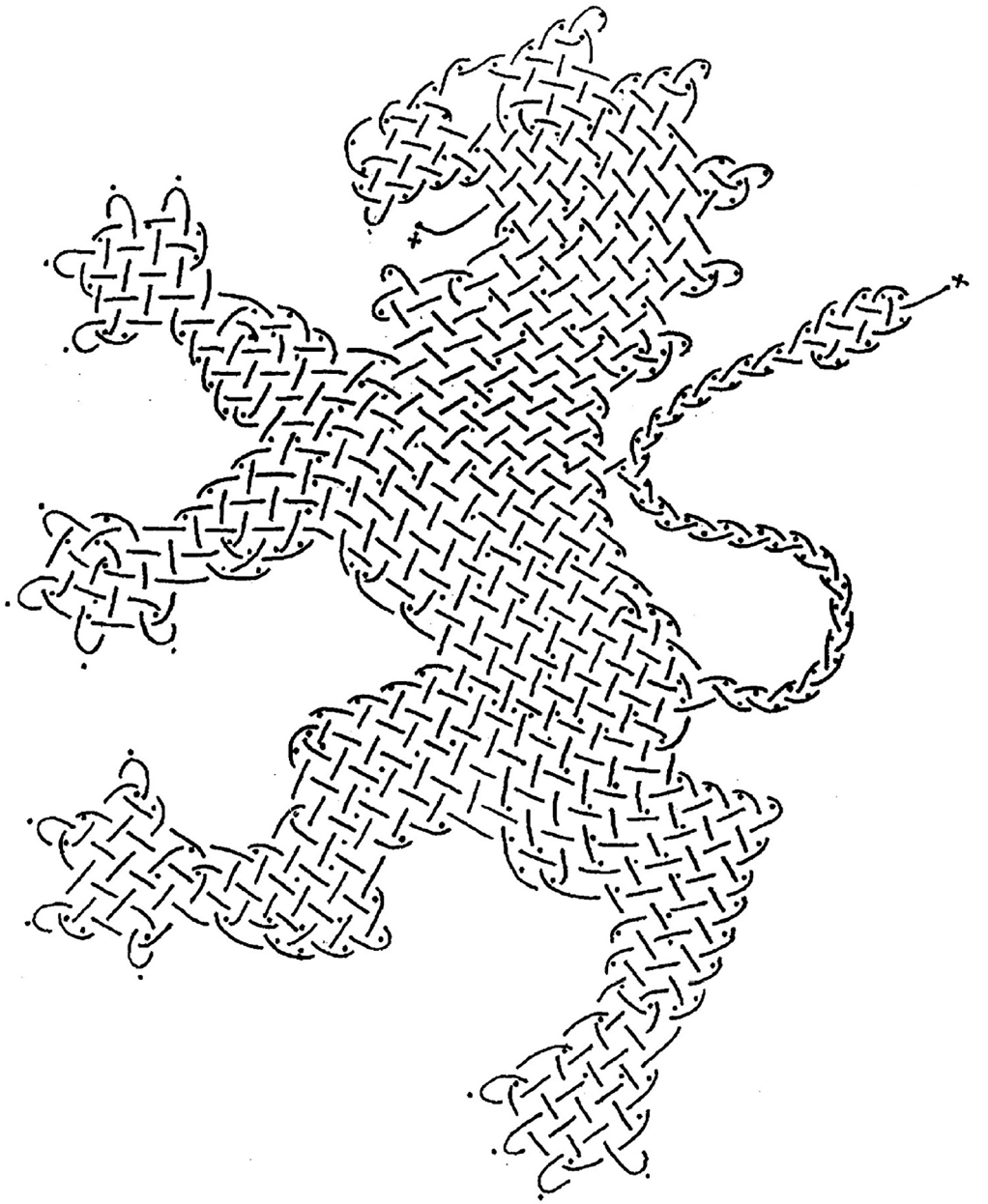
Keep checking meticulously that the cordage matches the diagram underneath. You will discover that the string or rope goes to and fro, all over the place before the knot is completed. After tying, if tied on top of a layer of wax paper, it may be stiffened with spar varnish, water-based wood finish etc, while on or off the pins. This will ensure that the knot will hold its precise shape. Each of my framed knots was stiffened with water-based acrylic varnish, and held in place in their frames by a couple of stitches of marlin, but mostly by friction. Alternatively a flat knot may be fastened directly to a surface with or without the marlin stitches.

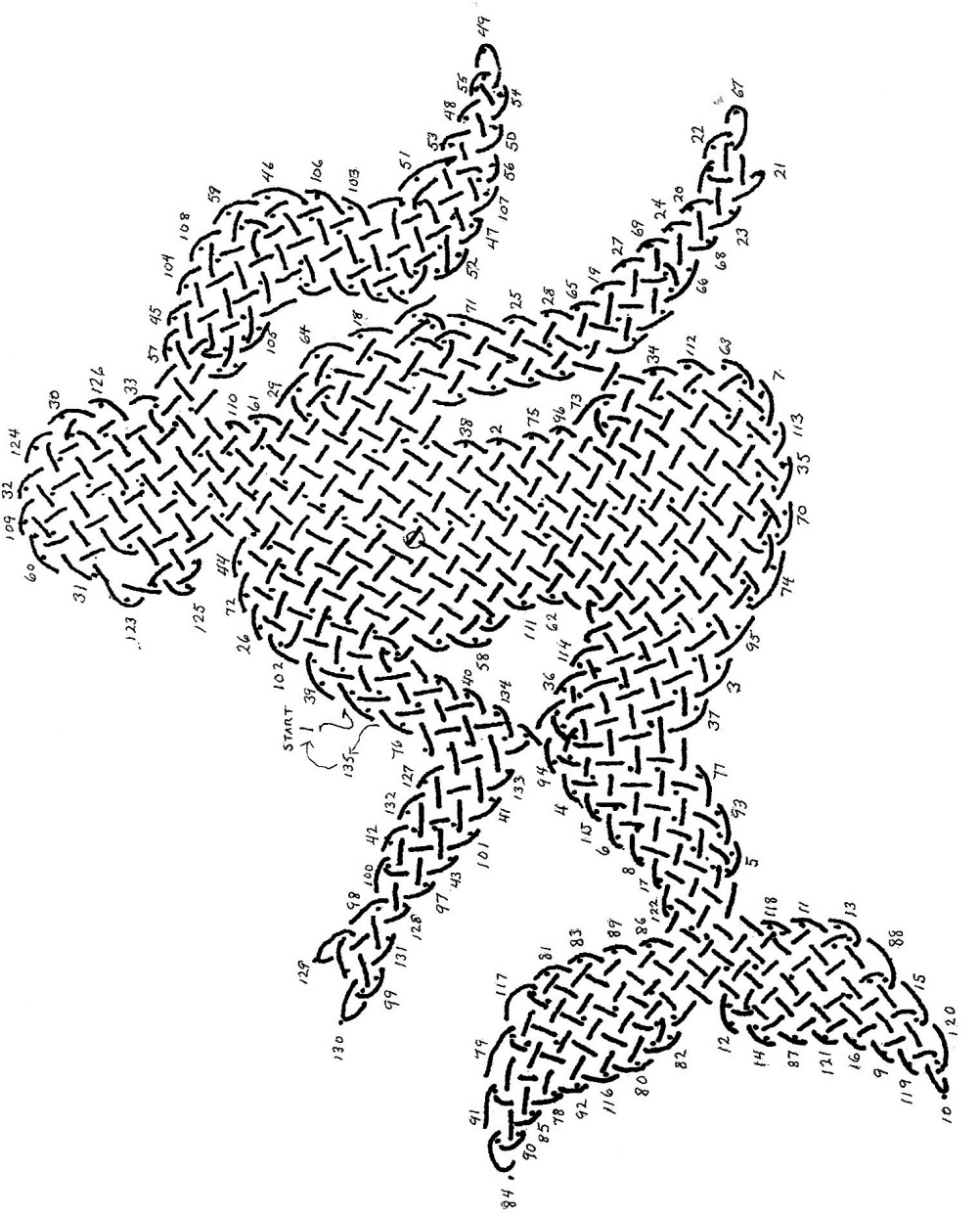
Designing your own flat knots is a very rewarding experience as well. It will especially help in the tying. Go ahead and try it! In the end it all begins with a silhouette.

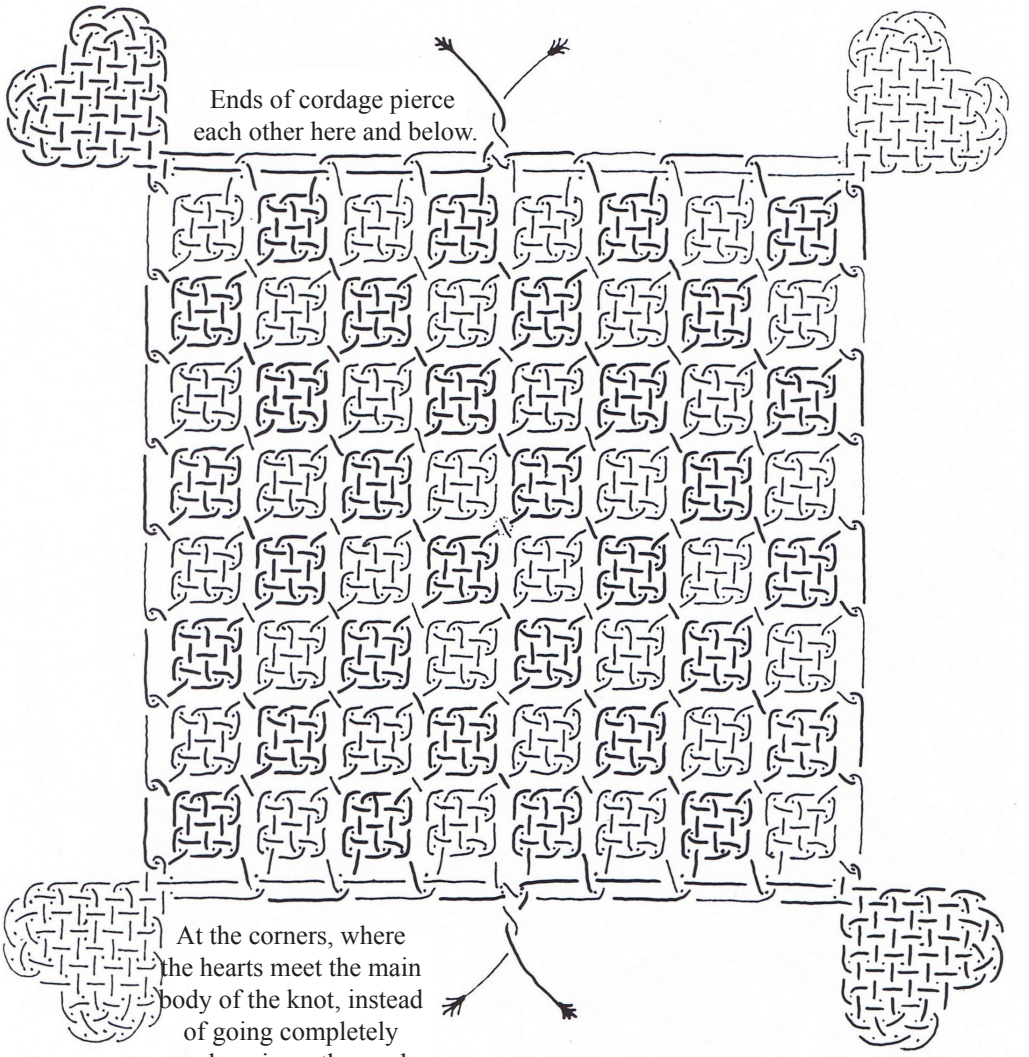
Skip Pennock



I'm a middle-aged knot tyer from the west side of the Atlantic, inside the protected waters of the Chesapeake Bay estuary. An author of a couple of books published by the Guild, a couple of *KM* articles, and two articles regarding Braided Band Knots (ie Turks Head Knots) published on the web also. The IGKT books are *Decorative Woven Flat Knots* and *This Is Knot Art*. I finished them early in the first decade of this century during the Guild presidency of Brian Field, another avid flat knot tyer, and have done some more original fancy flat knot work since, though nothing as extensive. All proceeds from the two books go directly to the non-profit-making Guild. I prefer it this way, it does not feel quite right profiting from the IGKT. I enjoy being part of it, and the Guild and its members have been right good to me, informative, and engaging. I hope my article might stimulate folks to try these new knots, or maybe with just a few small changes, to create entirely new flat knots of their own.




START


Ends of cordage pierce each other here and below.
At the corners, where the hearts meet the main body of the knot, instead of going completely under, pierce the cord already there, in order to help prevent swivelling of the hearts.

Coloured Cordage: DIY Dyeing

by John Richings

Preliminary considerations

Try to do any dyeing in daylight. Artificial lighting can affect how the colour and density of colour appear.

If you are doing a project in which, for example, there are, say, two blue Turks Heads, then dye the cord for both THs in the same bath. Doing them separately might result in two different shades.

Keep all equipment eg pans, spoons, spatula and cleaning cloths separate and specific for dyeing.

General Equipment needed:

Rubber/latex gloves, apron

Soda ash.

Salt

Plastic measuring spoons – ½ teaspoon, 1 tablespoon, ¼ cup

Wooden stirring spoon

Stainless steel saucepan, keep it for dyeing only, do NOT use for food.

Washing-up bowl of cold water with a small amount of washing-up liquid in it

Hot water (not boiling).

Jacquard Procion MX Cotton Dyes*

Instructions:

Pre-soak the cord in water – for hard-laid cord I recommend a few hours.

Put the cord in the pan, add hot water sufficient to allow free movement of the cord.

Remove cord from the pan and place aside.

Put your apron and gloves on.

You now add dye and salt to the water in proportions of ½ teaspoon of dye to ¼ cup of salt (I use one of each for a dry weight of 42gm). Stir to dissolve dye and salt.

Add 1 tablespoon of soda ash to the pan (use in proportion to dry weight).

Put the cord in the pan. Totally immerse it, and move it around, if necessary turning it over. Do this for at least 15 minutes.

If you decide you need to add more dye powder to the mix, remove the cord from the pan and put it aside BEFORE adding extra powder BUT also add at least a tablespoon of salt. Stir in the powder and salt before putting the cord back in the mix. (there should be no need to add more soda ash).

When satisfied with the density of colour remove the cord and put it in the washing-up bowl of water.

Carefully wash the pan in the cold water, dry and place aside.

Swish the dyed cord around in the water, rinse and wring it out. Place somewhere to dry – ensure a cloth lies between the cord and, say, a radiator.

Now, after washing the stirring spoon, spatula and washing up bowl you can remove the gloves and apron.

I've used recommended proportions of dye, salt and soda for medium shades but see Jacquard instructions for further information on immersion dyeing.

Jacquard iDye Poly for Polyester*

Further equipment needed:

Packets of dye and intensifier. I recommend that before use they be decanted into more permanent containers such as 35mm film cassette cans. Label each container.

Because this procedure involves boiling the liquid vigorously there's a need to protect surfaces against splashes, or better still do it in a garage or shed on a camping stove.

Instructions:

Pre-soak the cord in water.

Put the cord in the pan, add hot water sufficient to allow free movement of the cord PLUS sufficient extra water to cover losses due to evaporation (you'll be boiling the liquid for 30 minutes. I suggest a small diameter pan; I use 5in pan and do a trial without dye)

Remove cord from the pan and place aside.

Put your apron and gloves on.

You will now add dye and intensifier to the water (I used ½ teaspoon of dye powder and slightly less of the intensifier for 20 feet of 2mm cord) . Stir to dissolve dye and intensifier.

Put the cord in the pan. Totally immerse it, and move it around, if necessary turning it over.

Turn the heat up and boil the liquid for 30 minutes minimum. Agitate the cord often.

After 30 minutes remove the cord and put it in the washing-up bowl of water.

Carefully wash the cord in the washing-up liquid water, swish the dyed cord around in the water, rinse and wring it out. Place somewhere to dry – ensure a cloth lies between the cord and, say, a radiator.

Now, after washing the dye pan, stirring spoon, spatula and washing up bowl you can remove the gloves and apron.

Jacquard Acid Nylon Dyes*

Further equipment needed:

Distilled vinegar – the clear stuff.

Small spatula: I use the small plastic spoons that come with a tub of ice cream.

Instructions:

Put the cord to be dyed in the pan, add hot water sufficient to allow free movement of the cord.

Remove cord from the pan and place aside.

Put your apron and gloves on.

Use small spatula, add small amount of dye to hot water and mix in thoroughly (for 30m of 1.5mm cord I use about ¼ teaspoonful).

Add 3 to 4 dessertspoonsful of distilled vinegar to pan.

Put the cord in the pan. Totally immerse it, and move it around, if necessary turning it over. Do this for a few minutes.

If you decide you need to add more dye powder to the mix, remove the cord from the pan and put it aside BEFORE adding extra powder. Stir in the powder before putting the cord back in the mix.

When satisfied with the density of colour remove the cord and put it in the washing-up bowl of water.

Carefully wash the pan in the cold water, dry and place aside.

Swish the dyed cord around in the water, rinse and wring it out. Place somewhere to dry – ensure a cloth lies between the cord and, say, a radiator.

Now, after washing the stirring spoon, spatula and washing up bowl you can remove the gloves and apron.

A 0.5oz/14.2gm bottle will colour up to 2lb/0.91kg of fibre

Dylon Hand Dye for Cotton

Instructions:

Weigh the dry cord then soak the cord in water – for hard-laid cord I recommend a few hours.

Put the cord in the pan, and add sufficient hot water to allow the free movement of the cord.

Remove cord from the pan and place aside.

Put your apron and gloves on.

You now add dye and salt to the hot water. Use these proportions as a guide :

One 50gm (1.7oz) dye packet will dye 250gm (8.8oz) dry weight of material and you will need 5gm (0.2oz) of salt for each gram of dye used ie a proportion of one to five.

Having added the dye and salt to the hot water, stir to make sure it's all dissolved.

Put the cord in the pan, totally immerse it, and move it around, if necessary turning it over. For hard-laid cord this could entail some hours, so between moving it around ensure the cord stays immersed by putting a weight on it.

If you decide you need to add more dye powder to the mix, remove the cord from the pan and put it aside BEFORE adding extra powder, BUT also add at least a tablespoon of salt. Stir in the powder and salt before putting the cord back in the mix.

When satisfied with the density of colour remove the cord and put it in the washing-up bowl of water.

Carefully wash the pan in the cold water, dry and place aside.

Swish the dyed cord around in the water, rinse and wring it out. Place somewhere to dry – ensure a cloth lies between the cord and, say, a radiator.

Now, after washing the stirring spoon, spatula and washing up bowl you can remove the gloves and apron.

There are about 20 different shades in the range. More information from https://www.dylon.co.uk/en/home/products/hand-dye.html

* For colours and prices of all Jacquard dyes in the UK:
www.georgeweil.com
Phone : 01483 565800
See also: www.jacquardproducts.com

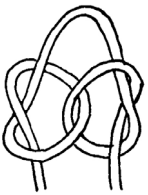
NOTICE TO ALL MEMBERS

If you have recently changed any of your contact details (post or e-mail), please send the updated information by e-mail to: membership@igkt.net
or by mail to: IGKT Membership Secretary,
15 Spey Close, Thornbury, Bristol, BS35 2NR, UK

THIS IS THE ONLY WAY TO ENSURE YOUR DETAILS ARE CHANGED

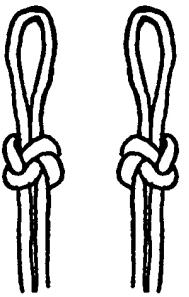
The True Love Knot

by Europa Chang Dawson

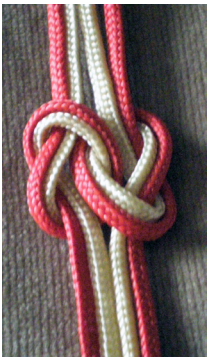


The True Love Knot (*ABOK* #2418) may be tied as illustrated, or as a mirror-image of the picture.

If you had been taught this knot in China before the 1920s you would have tied it with the knot "spiralling" clockwise for a man, and anti-clockwise for a woman. When I asked why there was such a distinction, this is the explanation I was given:



A man's work begins with the sunrise when he goes into the fields, and ends with the sunset. His life follows the sun, so his version of the knot rotates deasil.[1]



A woman's day begins later, but her work starts when she cooks for dinner. When her menfolk return from the fields she needs to wash their muddy clothing and set it to dry by the stove, and after dinner she needs to put the breakfast rice-porridge to simmer slowly on the stove and check the men's clothing for repairs, all before she goes to bed. Her busiest time begins at sunset and continues into the night – so her knot spirals widdershins.[2]

Some years ago, I read that Japan also had the same convention for this knot until the 1950s. However, the author of that book did not give any reason for it. It would be interesting to know where and when this knot was used.

1. deasil = "turning to the right" – (Gaelic origin)
2. widdershins = "turning in the opposite direction" – (from Middle High German)

Triaxial Musings

by Maurice McPartlan

There are many tutorials for making a triaxial plait to be found on YouTube, but most of them pertain to cylindrical plaits. While I still refer to these from time to time – mainly for the colour set up for different patterns, my references remain Shereen La Plantz, *The Mad Weave Book*, (1984) Press de LaPlanz, Bayside Ca., 76pp. (Mainly for flat weave and turning corners) Elizabeth Lang-Harris & Charlene St. John, *Hex Weave & Mad Weave: An Introduction to Triaxial Weaving*, (2013) Schiffer, 112pp (the book which opened my eyes to the possibility of triaxial colour.).

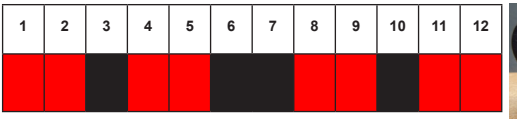
I found the process of laying up one set of strands in a helical wrap around a cylinder followed by then weaving in the second set of strands followed by the third, far too labour intensive, and so set out to plait the first two sets of strands around the cylinder and then weave in the third. From this process, I then started looking at flat triaxial plaits.

Recently I have been playing around with triaxial plaiting and different effects that can be obtained by the placing of the colours in setting up the plait, as well as varying how many vertical strands to weave in.

I have illustrated the plaiting sequence with the "star" triaxial with 4 verticals (could have been 12) and then show the starting colour sequence for other designs and the finished plait.

My demonstration piece is in leather, but would work equally well with paracord which has the inner strands removed. In a future article, I will look at the use of three or more colours as well as mixing flat and round triaxial.

The strands for the star are from left to right:



Note the clamping system, using bicycle quick-release wheel bolts. I then plait in the strands 7-12 through the strands 6-1

7: o1 u2, o1, u2

8: u2, o1, u2, o1

9: u1, o1, u2, o1, u1

Then 10-12 repeat the moves of 7-9.

10: o1 u2, o1, u2

11: u2, o1, u2, o1

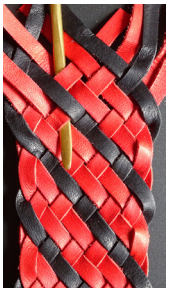
12: u1, o1, u2, o1, u1

The plait is ready to grow.

2-strand plait of star pattern

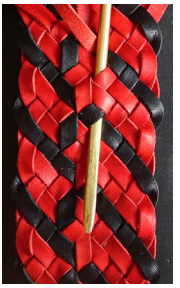
In order to add the vertical strands, you need to look for the "S" pattern, made up of top-to-bottom single over-crossing right to left, double over left to right and single over-crossing right to left. The top row of images below shows that Vertical 1 goes under single red (Sr), double black (Db) and single red (Sr). Using a similar notation, Vertical 2 is Sb, Dr, Sr; Vertical 3 is Sr, Dr, Sb and Vertical 4 is Sr, Db, Sr. It helps that the strand patterns repeat throughout.

Vertical 1



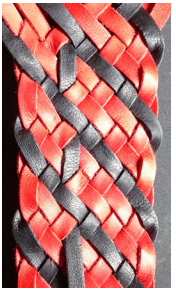
Vertical 2

Vertical 3

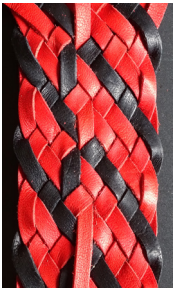


Vertical 4

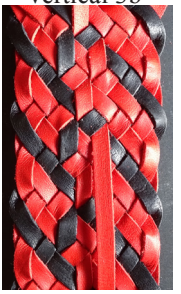
Vertical 1b



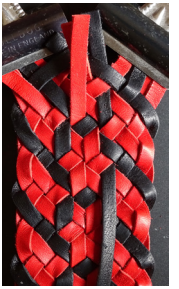
Vertical 2b



Vertical 3b



Vertical 4b



Star pattern complete

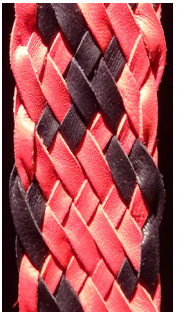
"Reversing" the strands to start with brrbrr, rrbrrb

2-strand plait

Verticals in the order black, red, red, black. Instead of stars, this produces hexagons

Other patterns look more random

Plait 444



444 complete

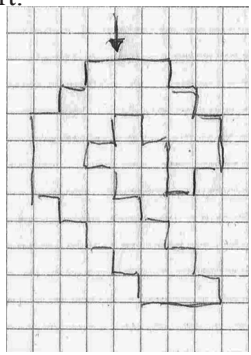
r2b times 4 plait

2rb times 4 complete

Pan Chang C

by Europa Chang Dawson

If you are tying a Pan Chang knot in a shape with curved and angled outlines, you will need to think of the motif as being built up from rectangles, like the thread-holder of Pan Chang B, but more so. It is worth drawing the shape on squared paper before you start.



This demonstration shows an irregular doodle. Repeating it with reflections or quarter-turns will give a design, but in itself it is simply a squiggle to illustrate the method of tying.

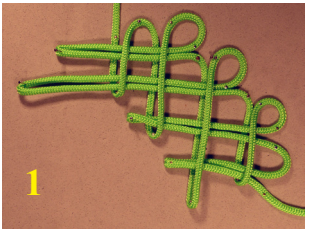
This time, it is assumed that anyone following through will be familiar with the general structure. Consequently, each photo shows several steps of the sequence.

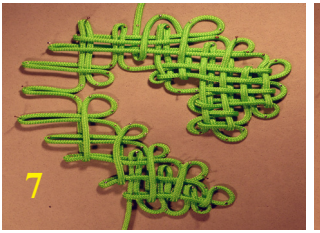
As usual, I have worked clockwise round the outline. This means the cord always enters the knot from the right when facing 'forwards' round the circuit. If you prefer to work round on an anticlockwise circuit, the cord will always enter from the left.

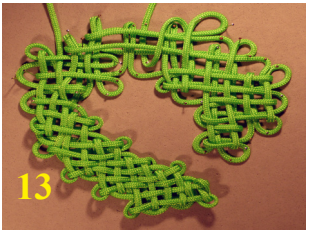
When my circuit is complete, I should have a fully locked knot, ready for tightening. When my knot doesn't lock, I know that I have missed a pass somewhere.

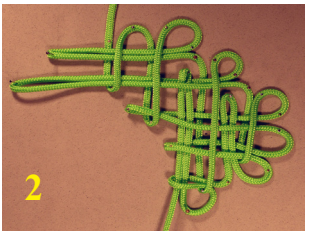
After following the squiggle through, you may like to try a simple silhouette from a knitting or cross-stitch chart.

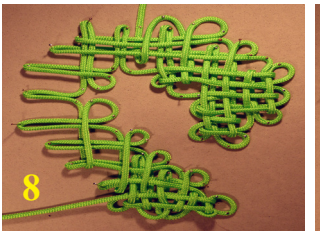
The anchors (right) were first tied for Denis 'Spud' Murphy, one of the early members of IGKT. They demonstrate the effect of a tiny variation on the outline.

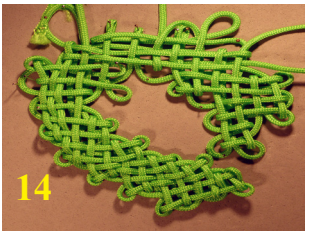

1

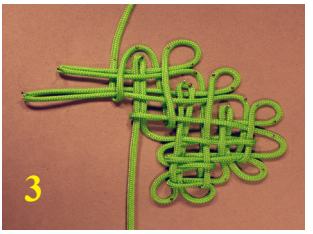

7

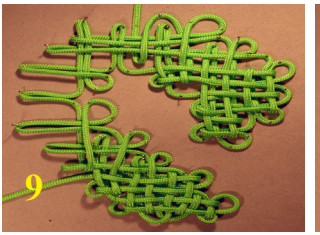

13

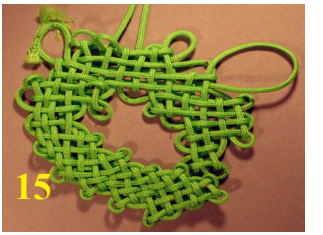

2

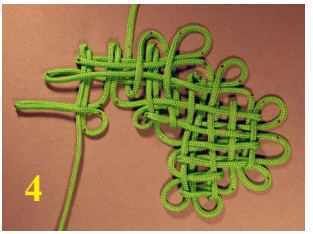

8

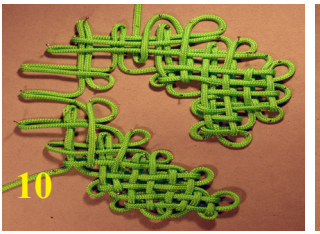

14

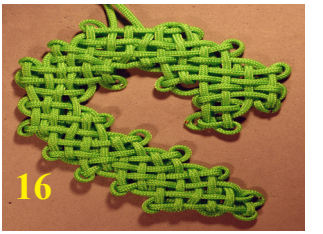

3

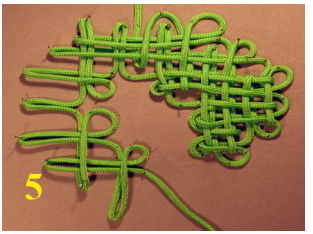

9

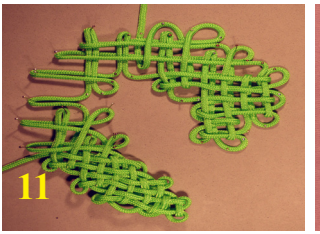

15

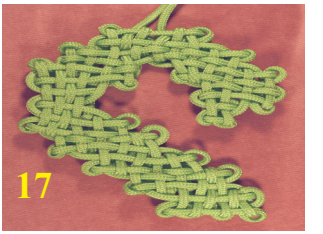

4

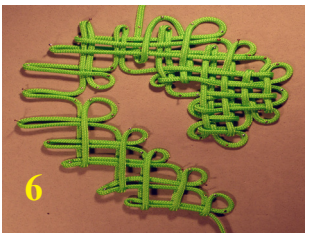

10

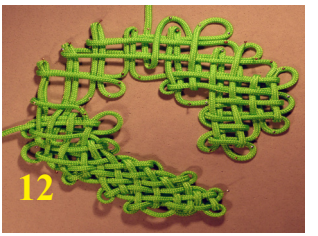

16


5


11


17


6


12

Revisiting Macramé

by Sue Pepper

I revisited my childhood interest in macramé when, in the early 1970s, there was a sudden and unexplained vogue for the craft. It seems to have arisen as part of the burgeoning culture of interior design and decoration and post 1960s folk revivals. So, along with the rest, I produced a plethora of wall hangings as presents (probably finding their way to the under-stairs cupboards of friends and relations alike), handbags (for myself – much admired, as it happens) and tripled strings for a potter friend's elegant plant pots (who has since become rather famous) – the only commercial element of my venture. Later, when I started making stoneware of my own, hanging plant pots had rather gone out of fashion!

Evening bag - front

When my husband joined the IGKT (late in his own career), I learnt that macramé was also 'knots'. I had already begun to make books with a local group. Several of my fellow makers design covers for their books which reflect their considerable talent as artists.

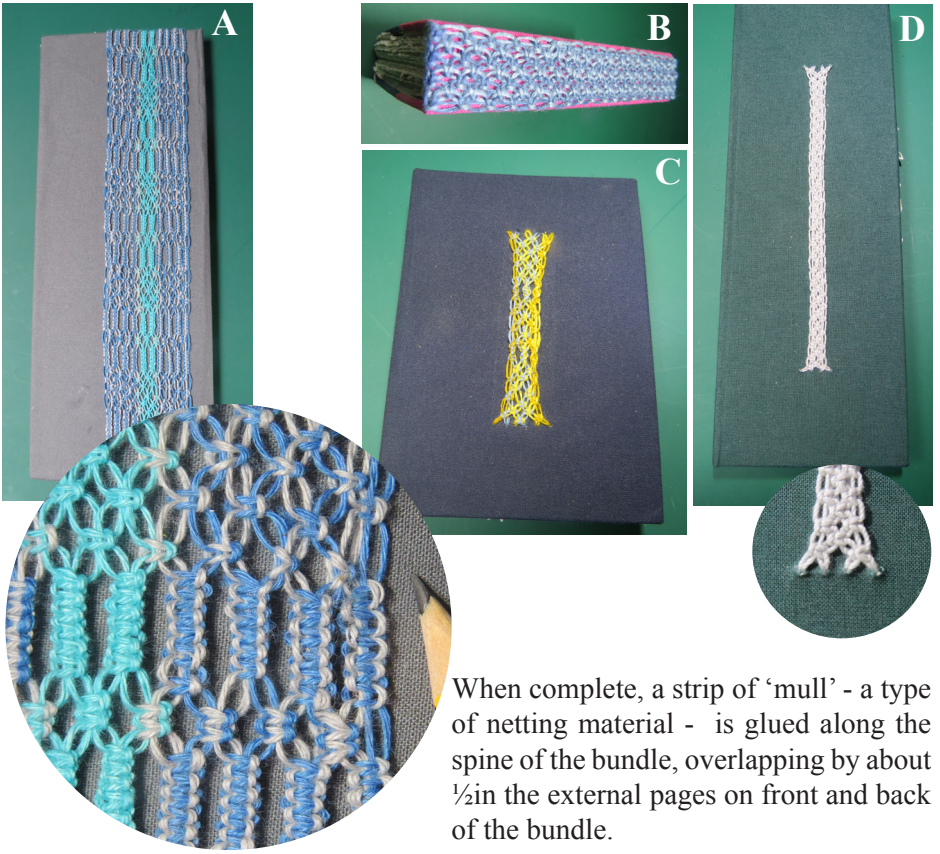
I don't count myself "artistic", and initially relied on my close-up photographs of leaves and bark, birds, animals and insects, for my own book-covers.

African elephant skin

I then began to experiment with macramé to adorn some of my plainer covers, using much finer yarns than I had ever used before. The yarns are fine linen (about 0.4mm) which means the knotting is quite taxing on the eyesight and fairly time-consuming as well! I'm pleased to say none of my colleagues have a background in the craft so, for the moment, my productions are differentiated from the rest by my revived interest in macramé. And I can hold my head up in the company of my more artistic friends!

The books are made up of paper 'signatures' – each of which consists of 2 folded pages. The signatures are bundled together to form the bulk of the book which will be bound in a heavy card cover, which is then itself covered with a variety of strong materials.

There are many ways of binding a book, but all those illustrated here are made in the same way. Each signature is stitched through the fold (usually six holes) as well as to each adjacent signature, and in this way the bundle is built up.



When complete, a strip of 'mull' - a type of netting material - is glued along the spine of the bundle, overlapping by about ½in the external pages on front and back of the bundle.

The cover is then prepared in three precisely measured sections – front, back and spine. Book cloth is laid out to cover the outside all the three sections arranged together, trimmed and wrapped around each section before being glued in place. Then the front and back pages of the bundle are carefully glued to the inside of the front and back covers which hides the edges of the neatly folded cloth (the spine of the bundle is not stuck to the spine of the cover). If the cover is a picture then tough paper is used instead of book cloth, though the spine itself is usually covered in cloth.

When I decorate the covers with macramé, I either stretch a band of it over the cover or spine (books: **A** 300 by 120mm, **B** 110 by 80mm) before glueing the end pages of the bundle in place (which hides the ends of the stretched macramé), or I stitch the piece at each end through the cover, or the spine (books: **C** 155 by 110mm, **D** 220 by 80mm), before glueing the end pages in place (so the stitching on the inside of the cover is hidden).

OBITUARIES

Ben Asberg
Profile of a Knotter

Bernard Asberg, better known as Ben (or sometimes Big Ben, he weighed 150kgs) sadly died, in the Netherlands, on 2nd August 2018 at the age of 76. He had been severely affected by cancer since the beginning of the year.

Claudine, my wife, and I visited him in his retirement home at the beginning of June when we talked about his life.

After leaving school at 13, he began work on the barges, going up the Rhine as far as Basle. With parental permission, he joined the Merchant Navy, aged 15, as a seaman. He preferred the work on deck, because his father, a mechanical engineer and merchant seaman, had died in an engine-room explosion.

Following his first trip from Rotterdam to India, Ben travelled the world on board cargo ships and oil carriers. Between 1958 and 1960, when lifting equipment still used ropes and pulleys, he learnt the basics of rigging, especially splicing, not only of ropes, but also of wire cables. This was the beginning of his interest in the art of knotting. On one Swedish ship, he met a bosun who made belts and who taught him macramé.

In 1972, he discovered *The Ashley Book of Knots* and started buying books on knots. With these first purchases, he began to make knot-boards. Later, he spotted a string-covered bottle in a shop window: it was a revelation! He began to buy and obtain all sorts of bottles to dress, and develop his knowledge when he was on leave at home.

During the 1980s, he met Jan Hofnagel, a Dutch barge-master (sadly departed in 2016) who introduced him to Jan Vos and the IGKT.

Ben joined the Guild in 1988, but left again, as he was always away at sea and could not participate in IGKT activities.

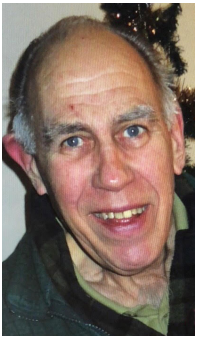
In 2002, less involved with work, and then in retirement, he re-joined the IGKT. Though retired, he continued working for a rope-making firm near Rotterdam which provided him with all the cordage he needed for his passion, dressing bottles.

I first met Ben at a meeting in the Netherlands and we immediately became friends. I invited him to France several times (Dunkirk, Granville and Rochefort) not only because of his kindness and generosity, but also because, with his extensive know-how, he had such an enormous contribution to make. He became a member of IGKT France in 2012.

Losing Ben affects those of us who knew him well very deeply indeed. We will miss him terribly, his warm friendship and his extraordinary talents.

Jean-Pierre Durand

John Halifax
A Knot Inventor



Rosie Bone, one of his many granddaughters, has kindly informed us of the sad death of John Halifax. John learned his knots as a seaman in the Royal Navy. He left after 10 years to work in the police force but carried on with his knotting and helped found a local group of sea-cadets.

In 1993, Endeavour Ropecraft published his book *Something Different*, a series of over 50 button knots based on his discovery of a new family of one-strand knots which he named the Suffolk Knot series (reviewed on the Guild website).

John introduced his family to knots at an early age, and they helped him at local fairs and maritime festivals. They placed wreaths containing some of John's favourite knots on the railings of the pier nearby. He was very proud of what he did, and of his membership of IGKT.

Loose Ends

by Europa Chang Dawson

According to Chinese folklore, every individual has one end of a red silken cord attached to his soul. The other end of each cord lies in one of two heaps on the floor of a mansion in the moon. This mansion is the home of an elderly immortal who is responsible for arranging marriages. He does this by taking one cord from each pile and tying the ends together. The two people whose cords have been linked in this way are fated to be joined in marriage.

Of course, there are times when Grandfather Moon's mind isn't entirely on his work. Divorces happen when knots slide apart, and there are those mis-matches where the couple have a great age difference and so on. The usual explanation given is that Grandfather Moon had been celebrating too enthusiastically before he settled down to tie knots.

North American Branch

2018 Annual Meeting October 27-28, 2018
Louisville, Kentucky

Hampton Inn Louisville Downtown
101 East Jefferson Street, Louisville, Kentucky, 40202, USA
TEL: +1-502-585-2200
http://hamptoninn3.hilton.com/en/hotels/kentucky/hampton-inn-louisville-downtown-SDFDTHX/index.html

$139 night (conference rate October 26 – 29, 2018)
Information – IGKTNAB2018@gmail.com

Agenda/Schedule being developed: Optional activities to include Distillery Tours, Louisville Slugger Bat Factory/Museum, Frasier Historical Arms Museum, Belle of Louisville Steamboat

BRANCHES

Australia

Contact: Robert Underhill
rvumoose@icloud.com

Tel:+61 488 777 785
34 Dawson Place, Donnybrook,
WA 6239 Australia

Belgium

Contact: Ronny Wouters
rcwouters@scarlet.be
Tel: +32(0)3 658 7937
Venue: Akkerlaan 24, 2900 Schoten, België

Canada

Southern Ontario Knot Tyers
http://knotcanada.webs.com/
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +1(1) 905 389 2509
Venue: Hamilton, Ontario

France

www.igkt.fr
Contact: Jean-Pierre Durand
durand0547@orange.fr
Tel: +33(0)6 64 00 66 91

Germany

http://www.knotengilde.de/
Contact: Yuval Dvoran
info@knotengilde.de

Internationale Gilde der
Knotenmacher Deutsche Sektion e.V.
c/o Matthias Böving
Kappenstrasse 22
45473 Mülheim/Ruhr

Netherlands

Contact: Frits Ottens
frits.efina@telfort.nl
Tel: +31 (0) 587 850 011
Venue: Historische Werf «de Delft»
Schiehaven 15, 3024 EC, Rotterdam

New Zealand

All enquries about this branch: contact the Guild's Web Administrator.

United Kingdom

Dorset - UK

Contact: Peter Goldstone
goldstonepg@aol.com
Tel: +44 (0)1725 516 258 or
Mobile: +44 (0)7702 733005
Venue: The Ship Inn, Custom House Quay, Weymouth DT4 8BE

East Anglian - UK

Contact: Stuart Weston
pugwash1941@gmail.com
Tel: +44 (0)1449 674 327 or
+44 (0)7801 239 731
Venue: Windmill Room, Abbots Hall Primary School, Danescourt Ave, Stowmarket, Suffolk

Midlands - UK

Contact: Bruce Turley
bruce@btknots.co.uk
Tel: +44 (0)1214 534 124
Venue: The Old Swan Inn,
(Ma Pardoes), 89 Halesowen Road,
Netherton, Dudley, DY2 9PY

North West England - UK

Contact: Ian Rogers
iansrogers@aol.com
Tel: +44 (0)1606 590 729
Venue: Red Lion, 1 Wharton Rd, Winsford, Chester CW7 3AA and Tattenhall Marina, Newton Lane, Tattenhall, Chester CH3 9NE

Solent - UK

http://igkt-solent.co.uk
Contact: Chris Jenkins
igktchris@btinternet.com
Tel: +44 (0)2392 601 779
Venue: Fareham Sailing and Motor Boat Club, Lower Quay, Fareham, Hampshire PO16 0RA

Surrey - UK

www.surreyknots.org.uk
Contact: Tony Shellard
secretary@surreyknots.org.uk
Tel: +44(0)1483 502 156
Venue: Guildford District Scout Centre, Nightingale Road, Guildford, GU1 1ER

West Country Knotters - UK

Contact: Richard Hopkins
richardhopkins907@gmail.com
Tel: +44 (0)1179 867 146
Venue: The Benjamin Perry Boathouse, Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ

Yorkshire - UK

Contact: David Pearson
wayzegoose_uk@yahoo.co.uk
Tel: +44 (0)113 257 2689
Venue: Scout Headquarters, Leeds

United States of America

Alaskan Branch - USA

Contact: Charles Rigden
charles@rigdencpa.com
Tel: +(1) 1 928 231 2775
Venue: Anchorage Senior Center, 1300 East 19th Avenue, AK 99501

North American Branch - Knot in the Middle - USA

www.igktnab.org
Contact: John Staley
southern.ontario.knotyers@gmail.com
Tel: +(1) 1 905 389 2509

North American Branch - Mid-Atlantic Region - USA

Contact: Michael Pollock
nexialist02@yahoo.com
Tel: +(1) 1 301 649 1165

Pacific Americas - USA

www.igktpab.org/
Contact: Evie Cowper
igktpab@gmail.com
Tel: +(1) 1 310 679 6864
Venue: Los Angeles Maritime Institute 73 Berth Suite 2, San Pedro, CA 90731

All branch details from IGKT website on 22/8/18

BACK COVER: IN MEMORIAM - BEN ASBERG

IGKT SALES	GBP
A New System of Knotting by Harry Asher A new reprint - Harry's creative genius is evident in both his study of knots and his own very useful creations	£7.00
Knotty Potty by 'Jennifer Wren' A final collection of the aphorisms of Geoffrey Budworth	£4.00
Charlie's Knots by Charlie Smith A very personal and easy approach to tying Turks Heads (and other knots) directly in the hand	£3.00
A Practical Approach to Circular Knotworks by Alexander & Christoffer Åström A thorough step-by-step treatment of making circular knots based on Celtic pattern #295	£10.00
A Fresh Approach to Knotting and Ropework by Charles Warner A reprint of this comprehensive and readable work with over 500 clear diagrams	£15.00
A Booklet on Lanyards by Willeke van der Ham A very easy-to-follow introduction to making useful lanyards	£4.00
Design and Make Rope Mats and Rosettes by Nils Kristian Rossing "Recipes" for many circular mats and instructions for using a free downloadable programme to create many others	£10.00
Knotcraft by Stuart Grainger A much-loved book about decorative knotting	£4.00
Turkshead Alternatives by Stuart Grainger Decorative chains and grommets	£3.00
Knotted Fabrics by Stuart Grainger Making mats, covers and baskets etc	£10.00
Decorative Woven Flat Knots (inc CD) by Skip Pennock Lots of terrific shapes	£12.50
The DIY Book of Fenders by Colin Jones Does exactly what it says	£10.00
Turksheads the Traditional Way by Eric Franklin A really useful introduction	£3.00
Knotted Novelties by Eric Franklin Reprint of Nylon Novelties	£3.00
Advanced Knotting by Maurice McPartlan An excellent DVD with patterns for complex turksheads	£12.00
Breathing Apparatus Guidelines by Colin Grundy A fascinating story	£4.00
A Study of the Chair Knot by Colin Grundy An excellent review of this important knot	£4.00
Concerning Crosses and More by Brian Field Flat Knots tied in hand	£3.00
Breastplate Designs by Brian Field to make and wear	£3.00
Sailmakers' Palms by Des Pawson 2018 (2010 edition expanded) A history and background of styles and variations of palms, how they are made and some templates for DIY	£12.00
A Comprehensive Text of Turk's Head Knots by James Harvey - a reprint of this great book	£16.00
The Sailor and His Knots by Clifford W Ashley Reprint of the forerunner of ABOK	£10.00
Monographs 1 - 14 Des Pawson - Various prices	
IGKT Car Window Sticker	£1.00
IGKT Cloth Badge	£4.00
IGKT Ditty Bag - 9in high x 6.5in across base. Without lanyard	£9.00
IGKT Enamel Badge - clasp or pin fitting	£4.00

Please e-mail supplies@igkt.net with your order stating your full postal address to which the items should be sent. We will return a payment request to you (including postage & packing) so that you can make secure payment by PayPal online, using any card.

If you do not use e-mail, please contact the

IGKT Supplies Secretary

18, Beverley Crescent, Woodford Green, IG8 9DD UK (Tel +44 (0)20 8504 4544)